

RÉSUMÉS DES ARTICLES

Arnaldo MORELLI, *Music in Rome in the seventeenth century: forty years of historical research*, p. 1-13.

This contribution sketches an initial review of studies on music in 17th Rome, from the 1970s to the present. It focuses above all on the main themes – sacred music, opera, patronage – that have come to occupy the attention of scholars, with a reflection on the various approaches that have oriented and characterized studies in the course of these four decades.

Jean DURON, *The circulation of music in the seventeenth century: the disparity of Franco-Italian relations*, p. 17-34

The observation of a disparity in seventeenth-century musical exchanges between France and Italy (a disparity in favor of Italian music) leads to a reflection on the causes of this singular phenomenon. The emergence in the Baroque period of highly typical « national » styles partly explains the limited circulation of French music and musicians in the peninsula: the Italians did not appreciate the sophisticated nature of the French works, while French musicians rarely felt the need to travel to Italy. Beyond these questions of taste, other factors contributed to this separation, involving the distinct evolution of musical techniques (which can be analyzed from a linguistic viewpoint) and the different relation that music maintained in these two « nations » not only with dance and theater, but also with the music of the Ancients.

Gesa ZUR NIEDEN, *O la Francia o la Spagna. The finalities of musical representations between political history and cultural history*, p. 35-53

The article analyzes, in an interdisciplinary way, the serenades organized by the French and Spanish faction in Rome around 1700, from the viewpoint of the « new political history » or of the « cultural history of the political sphere ». Bearing in mind that the science of ceremonies was not yet extant in this period, the production, attendance, and the effect of the serenades on the audience between ritual and ceremony are studied. Whereas the ritual aspect manifests the contribution of theatrical fiction to these representations, as well as the fact that they were addressed not only to the upper classes but to the general public, the ceremonial aspects render social hierarchies explicit through a political symbology that can be detected in the productions and performances in the piazzas of Rome. Analyzed from this optic, it can be observed that the Roman serenade was an authentic musical genre in itself, especially from a compositional viewpoint.

Giuseppe FIORENTINO, *Music and celebration in baroque Rome: Piazza Navona as a case study*, p. 55-72

The study of music as an element of celebrations in seventeenth-century Rome must take into account many extra-musical factors in order to understand the phenomenon in its entirety, such as the typology of the festivities, the intentions of the patrons, the socio-cultural stratification of the audience, the specific role of music within the festive event and the synergy between the musical element and the other forms of art. In this article, in addition to setting forth a few general methodological problems inherent in the study of music in festive events, we will examine a concrete case: the role of music in the festivities organized by various patrons in Piazza Navona during the seventeenth century. We will particularly emphasize the various typologies of sources that enable us not only to reconstruct, in accordance with multiple perspectives, the relations between music, celebration and public space, but also to understand how the musical element was perceived compared with the other artistic and symbolic components of the festive event.

Anne-Madeleine GOULET, *Music in Rome in the second half of the seventeenth century based on collections of family archives: the example of the Lante Della Rovere collection*, p. 75-94

The article first provides an account of nobiliary archives as a source for the history of music, by surveying the extant historiography on the question and emphasizing the main methodological problems raised by this kind of collection. Discussion then focuses on the Lante della Rovere collection, preserved in the Archivio di Stato of Rome. After a general presentation of the seventeenth-century documents contained in this collection, among which different subgroups may be distinguished, the author offers a broad sketch of the variety of the documents – financial records, inventories of goods and correspondence – in which information can be found on the persons, events and practices associated with musical life in Roman families. *In fine*, this case study makes it possible to state some methodological principles that are valuable for further research.

Caroline GIRON-PANEL, «Si eligge Alesandro Scarlotti per nostro mastro di cappella»: *unpublished information on the musical chapel of San Giacomo degli Incurabili*, p. 95-120

Although generally unknown, the existence of a musical practice in the hospital chapels of Rome is documented. The archives of San Giacomo degli Incurabili provide the proof, particularly through accounting documents that list the sums paid to the musicians or organ-makers who worked for the hospital throughout the seventeenth century. These documents reveal not only the establishment of a regular musical chapel that was particularly active in the second half of the century, but also the presence at its head of first-rank composers. While placing the hospital back at the heart of a system of musical offerings that was both abundant and multipolar, this article enquires into the power of attraction these hospital chapels exerted on musicians. It also contributes unpublished information on the Roman years of Alessandro Scarlatti, who occupied the prestigious position of chapel master at S. Giacomo between 1678 and 1682.

LUCA DELLA LIBERA and José María DOMINGUEZ, *New sources about Roman musical life at the end of the seventeenth century: the Giornale and the Diario di Roma in the Bolognetti Collection in the Secret Vatican Archives*, p. 121-185

Yet to be studied in the field of musicology, hard though it is to believe, this large documentary corpus preserved in the Vatican Secret Archives consists of eight volumes, covering the period from 1691 to 1703. The value and importance of this *Giornale* lie in not only the high quality of the reviews, many of which are unpublished, of Roman musical life in all its aspects (oratorios, operas, serenades, sacred music), but also in the very lively style of the diarist. The *Giornale* also contains unpublished information about the professional biographies and works of several important composers, instrumentalists, and singers, including Alessandro Scarlatti, Arcangelo Corelli, Francesco Gasparini, Alessandro Melani, Giovanni Bononcini, Giuseppe Ottavio Pitoni, Giovanni Francesco Grossi («Siface»), and Matteo Sassano.

Alexandra NIGITO, *The letters of Filippo Silva to prince Giovanni Andrea III Doria Landi (1684-1723)*, p. 187-250

The present contribution examines the notices of musical interest in the letters sent from Rome by Filippo Silva to prince Giovanni Andrea III Doria Landi in Genoa. The correspondence, preserved in the Doria Pamphilj Archive, concerns the years 1684-1723. Silva informs the prince every week of what is happening at Rome from a political, religious and cultural viewpoint. Alongside the notices of greater importance, there is gossip and information on the amusements of the Roman patriciate. There are more than a few references to carnival comedies, academies, serenades and liturgical music, sometimes mentioned in passing, sometimes with a wealth of detail. The correspondence shows once again the vivacity of musical life in Rome at the turn of the century, and the importance it acquired in the eyes of the Roman nobility.

Noel O'REGAN, *Orazio Griffi: papal singer, composer, impresario and consummate administrator in early Seicento Rome*, p. 253-268

The papal singer Orazio Griffi was a crucial figure in the administration of music in early *Seicento* Rome. A protégé of Filippo Neri, he was actively involved in a number of Rome's confraternities, commissioned music and an important painting, and can be seen as a second founder of the Compagnia dei musici di Roma in the early 1620s. His various music-related activities are surveyed here and his position in relation to Rome's institutions, musical and otherwise, is evaluated.

Margaret MURATA, *Dal ridicolo al diletto signorile. Rospigliosi and the intermedio in Rome*, p. 269-289

Mostly bereft of scripts and scores, *intermedi* have generally been sidelined as inconsequential interludes, apart from the few spectacular ones. A survey of performances in Rome, from the time Giulio Rospigliosi (later Clement IX) attended the Seminario Romano, highlights the varieties of *intermedi* staged there and the kinds of events in which Romans expected to see them. Archival docu-

ments for the Vatican Seminary, a controversy over the choice of a play for its students, and Barberini household accounts provide framework and context for a source of Rospigliosi intermedii preserved today in the British Library. They reveal a picture of the annual plays, operas, and intermedii performed by the seminarians and personal pupils of Virgilio Mazzocchi, maestro of the Cappella Giulia, between 1638 and 1644, in which the playful, sardonic and contemporary in the intermedii offset the pious, heroic and mythic in the plays.

Maria LUISI, *The poems for music by cardinal Antonio Barberini in Vatican Ms. Barb. Lat. 4203*, p. 291-319

This contribution examines the poetic texts to be set to music attributed to Cardinal Antonio Barberini Jr. in Vatican manuscript Barb. Lat. 4203, which comes from the well-known collection of manuscripts written by the singer and composer Marc'Antonio Pasqualini. These texts, which appear in an appendix, where they are compared with other Barberini sources, present considerable problems of attribution, since in some cases the Cardinal's authorship is contradicted by the other evidence. In the current absence of elements that might resolve the question, we propose a metrical, stylistic and lexical analysis of the poetic texts, which at least allows us to formulate some hypotheses on the intentions that may have induced the scribe to form this little poetico-musical corpus.

Christine JEANNERET, *The construction of a monster: the figure of Frescobaldi, virtuoso genius and scribbler*, p. 321-339

The authorial figure of Frescobaldi is mainly built upon testimonies to his prodigious virtuosity and his reputation as a composer of genius, as known by his printed work. A less well-known figure appears through in his manuscript heritage, standing in strong contradiction to the traditional image. This article studies the description of the «monster of organists» and its tenacious afterlife in the history of reception. The etymology and semantics of teratology, the marvelous, and the prodigious reveal a relation between the Neoplatonic theory of genius and imagination, and its incarnation in the instrumental *stylus fantasticus*. Finally, the definition of the author-function by Michel Foucault helps shed an interesting light on certain inextricable cases of attribution in the manuscript works of Frescobaldi.

Valeria DE LUCCA, *Opera and patronage between Rome and Venice in the second half of the seventeenth century*, p. 341-353

Following the vicissitudes of the libretto of *Alcasta* by Giovanni Filippo Apolloni, this study reveals a tightly-woven network of exchanges between the Roman aristocracy and the world of public Venetian opera during the 1660s and 1670s. The results of my research suggest a reconsideration of the role of the local aristocracy in the establishment of the first public theater at Rome, pointing out the contribution of the Chigis and the Colonnas to the setting up of the Tordinona Theater and the choice of its repertory. Finally, by offering a detailed, clear image of the relations between Rome and Venice in the second half of the seventeenth century, this contribution proposes to re-situate Rome in a central position in the Italian peninsula, not only for the reception of Venetian opera, but also for its production and circulation.

Florian BASSANI, *Polychoral music at the Chiesa del Gesù: a performance practice point of view*, p. 357-377

The mother church of the Society of Jesus represents one of the principal locations in Rome where performances of polychoral music took place regularly throughout the 17th century. This contribution deals with the practical side of these performances by analyzing some important sources from the church's music archive, among them original compositions for four, six or eight choirs. It illustrates the basic «logistical» conditions for sacred music performances with several choirs in this seventeenth-century building, considering the disposition of the choir balconies as well as the presence and locations of the various organs. A synoptic look at the musical material in part books, and at the original spatial conditions inside the building and a number of documentary records allows us not only to draw quite a detailed map regarding the possibilities for polychoral performance, but also reveals some practical limitations on interaction among the musicians, imposed by the intrinsic conditions.

Anne PRÉJUS, *Inner Music*, p. 379-397

This article studies the apparent contradiction between the presence of music in collective meditations and the tradition of silent elevation. The multiple orations developed by Philippe Néri make use, in particular, of the Alleluia, which was soon replaced by spiritual madrigals. The published spiritual exercises of Agostino Manni, for their part, testify to individual practices. As a repertory, the poems feature concordances with laudas, although it is not known whether they were intended to be sung. They favor an emotional and sensory approach to meditation, and could represent the original or matrix form of the spiritual exercise in its entirety. Finally, because the poetry may have been sung, but also due to its versified, rhythmic and virtually sonorous structure, it maintains a privileged relation with memory. This sonorous presence, real or mental, clearly creates the link between experience through the external senses and the apprehension of the celestial music.

Graham SADLER, *Adapting an Italian style and genre: Charpentier and the falsobordone*, p. 399-416

The divergence between fauxbourdon and falsobordone in the seventeenth century is striking. French fauxbourdon underwent little development, retaining much the same character as the simplest Italian falsobordone, developed in the previous century. Its conservatism, harmonic restraint and mainly chant-based construction contrast with the greater complexity of the most ambitious styles of falsobordone of the period, whether the «choral» variety or the virtuoso *passaggiata* with independent continuo.

Against this background, Charpentier's fauxbourdon is untypical. It includes features that were without precedent in France but common in Italy: absence of plainchant; pungent harmony; alternating *couplets* for different scorings; divided choirs; soloistic writing with independent continuo. Charpentier was, moreover, one of the first Frenchmen to incorporate fauxbourdon into the motet, a procedure widespread in Italy.

Shirley THOMPSON, *Marc-Antoine Charpentier and the language of Italy*, p. 417-432

During his youthful studies in Rome (c. 1666-1669), Marc-Antoine Charpentier not only found himself in the orbit of Giacomo Carissimi but also had the opportunity to immerse himself in the city's flourishing musical life. Such was this experience that the French composer's own musical style and notation absorbed many Italian elements. The present chapter focuses specifically on Charpentier's use of the Italian language – on the one hand his settings of Italian texts, and on the other his use of Italian labelling and terminology. This study reveals the strength and depth of the Italian roots that helped nurture his style, and demonstrates how he provided the foundations of a «réunion des goûts» a generation before Couperin and others made this concept fashionable.

Dinko FABRIS, «*De la source à l'interprétation*»: *Roman vespers in the research itinerary of Jean Lionnet*, p. 433-446

In August 1988, the French musicologist Jean Lionnet carried out the first modern reconstruction of any seventeenth-century Roman Vespers in the national church of San Luigi dei Francesi in Rome. It consisted of music with several choruses of voices and instruments (six complete choruses of performers on temporary stages, reconstructed according to the contemporary descriptions), by various authors linked to this church in the second half of the seventeenth century: Giovanni Battista Ferrini, Orazio Benevolo, Luigi Rossi, Stefano Fabri, Francesco Foggia, in addition to Palestrina and anonymous Romans. This summer performance, which was received with positive reviews in the press but remains unique in the Roman Baroque repertory, had a decisive influence on successive reconstructions of Vespers in other cities such as Palermo and Naples, and in general on contemporary performance practice of sacred music from the seventeenth and eighteenth centuries, up till Lionnet's new project on the seventeenth-century Roman Vespers of Bencini, published in 1995. The study, which focuses on the little-explored history of performance practice in Italy, demonstrates the centrality of the atypical research figure of Jean Lionnet, who is still considered one of the greatest experts on Roman archives.

Arnaldo MORELLI, *Toward a history of music in Rome in the seventeenth century: reflections and prospects*, p. 447-451.

As for future studies, increased attention should be paid to the new frontiers offered by historical studies: first and foremost, Rome is no longer to be viewed strictly as a religious seat but rather as the political seat of the most important Italian court of the modern age.